



HOME

▶ SIMPLE IDEAS FOR ITS DECORATION ▶

TASTEFUL COLOR USE



THE BEAUTY of which color is capable in and about the home is scarcely less than is noted everywhere today in the dress of charming women who delight the senses. And the cost of joyous color is to be counted in terms of thoughtful planning and good decorative ideas . . . for color, among all the essentials of decoration, costs the least in money. Its judicious use on unrelated surfaces in a room pulls them together into one unit of harmony. The idea that period furniture and oriental rugs are necessary to tasteful decoration is an illusion, pure and simple.

The purpose of this little booklet is to bring to you in concise form the simple working rules of decoration which assure the beautiful and serviceable employment of color about your home. It is a digest of the application of well accepted rules which apply alike to cottage or mansion wherever there is an appreciation of the simplicity of real beauty of form and color, rather than a lavish display of riches.

Choosing Outside Colors

The selection of colors for the exterior of your home is not entirely a matter of personal preference. If you will consider the size and location of your lot, the trees and shrubs and even the nearby homes of neighbors as part of the problem, you will surely arrive at a more pleasing color treatment . . . and that is almost as important as good paint and workmanship.

Usually any one of the acceptable colors for outside painting can be harmonized on any house, if they are properly distributed on body, trim and roof. Occasionally, however, preference is shown for colors that are not suitable for outside surfaces . . . such as pale



blue, vivid greenish yellow, vermillion, bluish reds, purple, heliotrope grass green and some others. Their use should be avoided.

Lot Locations

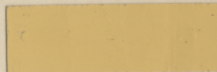
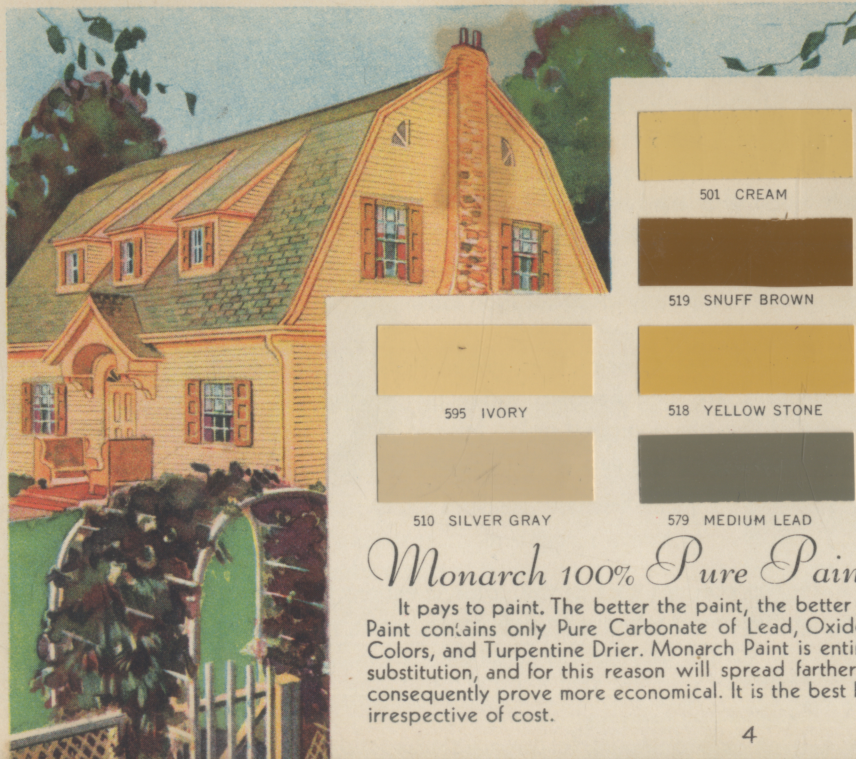
Homes on conspicuous locations such as a corner lot, or on a hill, generally call for color treatment of simple character. Medium light colors (not white) and the same color for trim and body, or a body color with no very marked contrast with the trim color serve best. Ivory (Monarch No. 595) for both body and trim, or Ivory body with Cream (Monarch No. 501) trim or Light Buff (Monarch No. 511) trim are interesting. When there is ample foliage on trees and shrubs to act as a foil for color, homes of any size on any lot or location look equally as well in pure white, or nearly any color with contrasting body and trim colors. Houses having much fancy or plain trim such as grills, cornice brackets and mouldings, are best handled today by painting only a small part, if any, of the trim a second color, letting the body color go on over much of the trim to gain good balance and simplicity.

Architectural Style

There is more or less of historic precedent back of the color selections for some types of architecture. The New England Colonial seems to demand white with dark green blinds, yet ivory, light gray or green are quite acceptable for smoky locations. For the Southern, or Georgian Colonial, white is also the preference of many, but Colonial yellow is popular and any very light tint is in good taste. The Swiss Chalet calls for dark



FRESH COLOR -- NEW CHARM



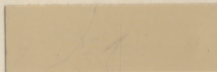
501 CREAM



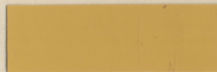
519 SNUFF BROWN



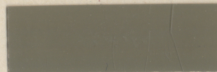
595 IVORY



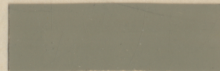
510 SILVER GRAY



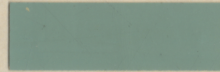
518 YELLOW STONE



579 MEDIUM LEAD



522 LIGHT LEAD



539 SKY BLUE



566 GREEN TINT



568 INDIAN RED



592 MOSS GREEN

Monarch 100% Pure Paint

It pays to paint. The better the paint, the better it pays. Monarch 100% Pure Paint contains only Pure Carbonate of Lead, Oxide of Zinc, Linseed Oil, Pure Colors, and Turpentine Drier. Monarch Paint is entirely free from adulteration or substitution, and for this reason will spread farther, last longer, look better, and consequently prove more economical. It is the best house paint that can be made irrespective of cost.

6-

brown on the heavy timbers, with buff or cream for the plastered walls between beams. The stucco of the French Provincial seems to require white body with green or brown roof, while the common-brick English Cottage type is at its best in white, ivory, or light gray body with green, red or brown roof.

Building Sizes and Proportions

White and all light tints apparently increase the size of buildings. Dark colors make them appear smaller. Advancing colors (orange, red, yellow as well as black and all dark colors) enable the eye accurately to see the limits of objects and so they appear smaller. The receding colors (blue, green and white . . . as well as all very light tints in lesser degree) do not define limits of houses so clearly and, therefore, allow them to appear larger. A dark color on the trim with white or light tinted body clearly defines the limits of the building and apparently decreases size. The more you break the body color up with dark contrasting trim color the smaller the house will appear.

Badly proportioned buildings can be largely corrected with color. A dark body color on the lower story with a light tint on the upper makes any house look taller. A dark color on the upper story with a light color on the lower apparently corrects the bad proportion of a too tall house. A dark color for the roof helps to make a building appear lower. Putting the dark color only on the horizontal trim members of a tall, narrow building will emphasize the horizontal dimension to advantage. Dark colors on vertical trim, such as porch columns, corner boards, window casings and rain down-spouts exaggerate the defect of proportion of a too tall building by making it appear taller. And by using the same rules in reverse, houses that appear too low and squatty can be made to appear taller; that is, use a dark lower body color and light upper; or use a light tint on the entire body and a dark trim color only on the vertical trim members.



COLOR COMFORT



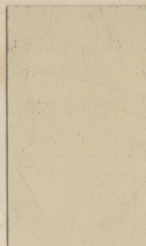
Understanding of cause and effect with reference to comfort of the body comes to one even before the age of two is reached, as witnessed by the certainty with which a tiny tot tells mother when the first shoes hurt. But eye comfort and comfort of mind are not so readily traced by adults



692 CREAM



680 CIRCASSIAN
BUFF



677 TIBET GRAY



654 MEDIUM
BLUE



651 PALE GREEN



to the source. That some colors have the power to excite to action while others soothe and pacify are old and well accepted facts employed by the medical profession in hospitals and sanitariums, by educators in schools and by many people in their homes.

In Neu-Tone Flat Wall Paint you are offered a fine choice of delicate colors with which you can decorate your walls and ceilings in quiet, tasteful effects. There are more of the warm, sunshine colors than others (those in which yellow is prominent), yet there is ample choice of neutral grays and the cool greens and blues.

Neu-Tone Flat Wall Paint is sanitary because it presents a hard, smooth surface that does not attract dirt and because it is practically and easily washable. And Neu-Tone is decidedly economical because it covers better and spreads farther per gallon. Its easy working qualities under the brush assure a minimum of labor cost; its remarkably great opacity, or hiding ability, make a first class job in two coats and the color is full, intense and uniform.

A Simple Interior Color Selection Plan

To find some plan of action that will enable you to develop step by step the utmost color beauty of each room is important. And the first rule to learn is that architectural surfaces such as walls, floors, trim and ceiling are but the background against which the furniture and furnishings are to be viewed. As such, these surfaces may have interesting color, pattern or texture, but they are never to compete for attention with the furniture and furnishings, much less to dominate them. Decorate construction; do not construct decoration.

The selection of color is rigidly fixed by artistic considerations. Either you must choose colors to fit the furniture, rugs, draperies, pictures and other accessories on hand, or you must color the architectural surfaces to suit personal preference alone and then buy furniture and furnishings to harmonize with the room.

Where to Begin . . . the Key Color

The first step is to decide on the key color for the room and that decision is made on the basis of four factors as follows:

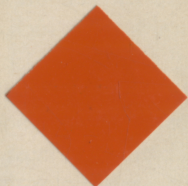
(1) AS TO THE TYPE AND USE OF THE ROOM. The entrance hall, whether formal or informal, should be given a warm color treatment suggestive of hospitality; and so, the warm colors such as yellows, orange, cream, tan, ivory, pumpkin, peach and apricot are called for. In the living room, comfort and relaxation are aimed at generally, although in some formal period rooms these are sacrificed in a measure to conventional considerations. Colors (also patterns or textures) for living rooms should not be overly stimulating to activity, although an entertaining note of gaiety is desirable and to gain that a fair area of bright color well harmonized and distributed is essential. Avoid alike a too dull and drab color effect of too plain surfaces devoid of interest, and large areas of too stimulating colors like bright red, yellow and orange in their pure intensities. Patterns and textures prominent to the eye and which squirm and appear to move, or invite the eye



PERSONALITY IN COLOR



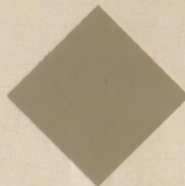
IVORY



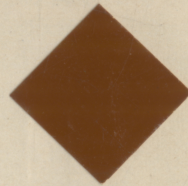
BRIGHT ORANGE



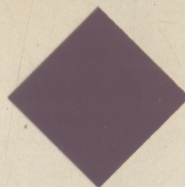
WICKER GREEN



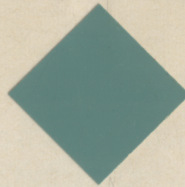
PURE GRAY



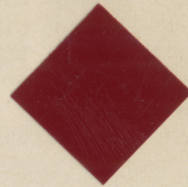
REED BROWN



LAVENDER



MILITARY BLUE



TALLYHO RED



There isn't the slightest reason why one should be content to live with furniture that does not accord in color with one's personal preference or harmonize with the color plan for a room. Thousands of women have learned the power of color to harmonize odd pieces and gain room unity by the use of color, the most powerful single force in decoration. There are eighteen beautiful basic shades of Kolor-Brite Quick Drying Enamel from which very many combinations are made. By tinting Kolor-Brite White Enamel with these colors, innumerable tints are at your command to express your personality in color. Kolor-Brite is so remarkably easy to apply and dries in just a few hours to a porcelain-like, high gloss finish.

to trace designs or count details are decidedly out of place on walls of the living room.

In the dining room there is required a bright and lively background, holding something of interest in color and design, but after all it must be kept a background, as the real center of interest in this room is the completely set table with its dishes, fabrics and silver. All else is subordinate.

For bedrooms restful effects are essential. Light tints and delicately formed patterns are required to give cheerful atmosphere which induces relaxation. Here, too, patterns suggesting movement or counting and monotonously repeated forms are to be avoided. And colors not sufficiently grayed-off by mixing with white, or neutralized by other colors, are equally out of place in this room.

Kitchens still require sanitary, washable surfaces and they also demand interesting color to promote contentment. Light tints of all colors are popular for walls, ceilings and trim which unify in hue and value all surfaces of the room, including stove, sink and cabinets, as well as curtains and cooking utensils.

Bathrooms are a law unto themselves today in the matter of color and pattern. They are the places to have your "fling" with color and white is preferred by few. Light tints are popular for lower walls and trim and gay colors and novel designs for the upper walls and ceilings.

(2) COLOR AND THE SIZE OF ROOMS. Large surfaces of dark colors, very bright colors and advancing colors (like red, yellow and orange), large patterns and bold textures, all make a room appear smaller, as do also strong contrasts of value and hue such as very dark rim colors against light tinted walls. All light tints, especially greens and blues, and the use of the same color on both walls and trim, apparently increase the size of rooms. Small rooms need the lightest tints, while large, light rooms can carry moderately dark shades.



(3) COLOR AND THE SUNLIGHT EXPOSURE OF ROOMS. There is a general rule indicating that rooms having south and east window exposures call for cool colors, such as blues, greens and grays of greenish cast. North rooms call for warm colors such as red, orange, yellow, tan, cream, buff, ivory and warm grays in which red or yellow is to be noted. A much used exception to this rule is the placing of warm colors on the walls of rooms having south or east exposures, and then creating a cool effect by using cool colors in considerable area on furniture, floors and draperies. An exception is likewise made in north rooms, using cool colors on walls and bright warm colors in sufficient area for furnishings to gain a warm balance of atmosphere.

Dark colors absorb light and make a room appear darker; whereas, light colors reflect the light and cause a room to appear lighter. Not only the light colors, but the so-called sunshine colors . . . orange, yellow, pumpkin, peach, apricot, buff and cream are especially needed in dark rooms.

(4) FIT COLOR TO FURNISHINGS YOU HAVE. The three preceding considerations are important in your selection of a key color, but their application is frequently limited by the fact of possession of certain furnishings to be used in the room. So, your choice of a key color is limited by the colors found in furniture upholstery, rugs or carpets, drapery, pictures and vases. If you may change the colors of some of these items, selection of the key color is easier; such alteration of colors is easy on furniture by painting and rugs may practically be dyed. An easy way to select your key color when there are fixed colors of furniture, upholstery, rugs and draperies in the room, is to select one





of the dominating colors of such furnishings and repeat it, in lighter tint or darker shade, perhaps, as the key color for your room. Or, if the dominating color of upholstery, drapery or rug is not your choice for a key color, use the complementary of that color. Note the Chart on page 19. Red and green, yellow and violet, orange and blue, being the principal complementary colors and the others are found on the Chart. The key color selected is usually employed on the walls which are the largest areas of the room.

Color Harmony of Values

The differences between the tints and shades of a single color are differences of value; these are differences in lightness and darkness of colors. And there are differences of values between black, white and neutral gray tints and shades, even though they are not colors. One importance of the principle of values in the determination of your color schemes is found in the rule that there should be a graduation of values in the room, no matter what color or colors are used. The darkest color value goes on the floor, a lighter value on walls and trim and a still lighter value on the ceiling. Skilled decorators make exceptions to this rule, but it is safest for the inexperienced to adhere to the rule.

Dominant Harmony of Self-Tones

This is the easiest and safest rule of color management. Self-tones are tints and shades of the same color. For example, mixtures of white and green make tints; and mixtures of green and black make shades. All of these tints and shades

harmonize with each other, being the same color (green), even though there are differences in and contrasts of value (lightness and darkness). Harmony by use of self-tones is not complete. No color plan for a room can be perfect unless all three primary colors (red, yellow and blue) are present, either in pure form or combined with white or other colors. Consequently, if you have developed a color plan using tints and shades of one color, say green, on the architectural surfaces, you have used two of the three primary colors (blue and yellow of which green is composed) and so you should supply the other primary, red, in some form, perhaps in the furniture, rugs, draperies, pictures or vases, to complete the color balance.

Harmony by Analogy

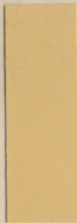
An easy way to remember the rule of harmony by analogy is to think of certain colors, like people, as related by blood ties. Note the Color Chart on Page 19. Red, orange-red and violet-red are in harmony by analogy, because all have red in their compositions. Likewise, yellow, orange-yellow and green-yellow harmonize by analogy for a similar reason. The other group to harmonize by analogy is blue, green-blue and violet-blue. The secondary colors, orange, green and violet are similarly related to their respective groups of colors on both sides in the circle, but they are said to clash, because of their great intensities (brilliance). It is easy to overcome clashes in color combinations by adding white to any or all of the colors to reduce their intensities by graying-them-off and so bring them into closer harmony. Another way to harmonize colors is to mix a little of each with the other. A third way is to neutralize the colors by mixing with each a little of its complementary color. Note the complementaries in the Chart on page 19.



Harmony by Complement

Harmony by use of complementary colors, or perfect color contrasts, is best illus-

COLOR PLUS UTILITY



IVORY



SHELL
PINK



SILVER
GRAY



MEDIUM
BLUE



DADO
BROWN



APPLE
GREEN

There are surfaces about the home upon which a gloss, rather than a flat finish, is more practical. Glos-Tone, a free-flowing, medium gloss paint, is made in ten beautiful basic colors besides black and white. By tinting the white Glos-Tone with one or more of these colors you can obtain almost any color effect wanted. Glos-Tone is ideally adapted for use on kitchen walls, ceilings, wood trim, and bathroom surfaces, as well as furniture, wall-board, cement, metal, plaster, brick, stone or stucco. Glos-Tone dries over night with a hard, elastic film that can be washed repeatedly without destroying its beauty. It is indeed a most practical, sanitary, and economical finish.



trated by the Chart on page 19. There you see the primary colors as red, yellow, and blue. The secondary colors are orange, green and violet. All colors opposite each other in this circle harmonize perfectly by the complementary principle. Harmony by use of these complementary colors on walls and trim and floors may not be satisfactory in some instances, because the contrasts of intensities of the colors is too great. The remedy for that is the mixing of white into the colors to gray-them-off and then they are quite acceptable for use on large surfaces. The use of complementary harmony is greatest for balancing up a color plan. Suppose the walls, trim, ceiling and floor are in different values (tints and shades) of yellow much grayed-off and perhaps neutralized. The complementary of yellow is violet; and so, the use of a small area of bright violet on some fixed surfaces, or perhaps a picture, vase, drapery or upholstery, will balance up the large area of yellow.

Harmony of Contrasts

There are, in decoration, contrasts of four kinds: (1) contrasts of value, (light tints and dark shades); (2) contrasts of hues (different colors); (3) contrasts of intensities (bright and dull colors); and (4) contrasts of color areas (large areas with small, heavy lines with light). Beauty results from a balanced, tasteful handling of these four kinds of contrast.

Colors for Floors

The floor is the color base, as well as the actual foundation of the room, and it should be darker than the walls. Only dark floors appear to lie under the rugs as they should. While there are modernists who believe that black is the ideal for floors, that may be a bit too novel in some homes; and so, very dark brown, green, blue or other colors serve very well. Keep the floor darker than the rugs or carpets and the walls.

NATURAL BEAUTY



NATURAL



DARK OAK



LIGHT OAK



WALNUT



GOLDEN OAK



DARK MAHOGANY

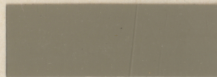
When you want to finish a piece of furniture or wood trim to show the natural grain figure, Wood-Var Colored Varnish Stain is exactly the material to use. It is composed of clear and beautiful permanent stain and the best of varnish. Wood-Var is easy to apply as it flows out well and dries without showing brush marks. It works well on both new and old wood and is scratch-proof and waterproof. There is also Wood-Var Gold and Aluminum for decorative work.



BEAUTY AND DURABILITY



Senour's Floor Paint has proved by fifty years of satisfaction its claim to distinction. It comes in ten suitable colors which dry hard over night and present a beautiful, enamel-like surface that withstands repeated washings and hard wear. Senour's Floor Paint penetrates into the wood, offering a coating that will not crack, chip, or peel. It is also excellent for use on interior concrete and cement surfaces.



26



23



12



28

Colors for Wood Trim

The wood trim of a room is quite as much a part of the background as are walls, floors and ceiling. As part of that background the trim should not contrast violently in value, hue or intensity with wall and ceiling colors, as is true in so many cases. When wood is interesting in figure and color there are good decorative reasons for finishing it naturally, or in stained color, to harmonize with wall colors, but to arbitrarily stain trim very dark without reference to wall colors, floor colors or any color plan for the room is distinctly bad. Great contrast emphasizes the trim all out of proportion to its importance, and if the openings for doors and windows happen to be badly placed or are of different heights, the dark color of the trim exaggerates the defects. Consequently, one of the first things to do for many rooms is to change the trim color to bring it into harmonious relation to wall colors, using paint, enamel or stain colors. The exceptions to this rule are found in wood trim which forms the structural lines of the room and may thus require fairly dark color to carry out the decorative or architectural plan, as when the walls are covered with wood panels, with pilasters and cornices to balance up. When too dark in color, wood trim makes a room appear smaller by defining its limits too clearly. Harmony by self-tones is safest and is interesting, but harmony by analogy, as well as by use of complementary colors, is capable of very interesting effects.

Ceiling Colors

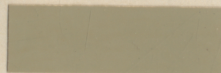
A graduation of color values from floor to ceiling is usual, with the lightest color on the ceiling and the darkest on the floor. A ceiling can be too light and then undue attention is drawn to it, because one has the feeling of being in a room without a roof. Exceptions to this rule are noted when the ceiling is colored a few degrees darker than the walls. If well handled, using harmony by analogy or of complementary colors, very interesting results are gained. A dark color

makes the room look smaller and the ceiling lower. Ceilings are being given more interesting treatment than with plain colors now. Line borders and also suitable modern stencil treatments are very effective. Simple, slightly rough textures as well as mottled and blended glaze-color finishes are effective, too.

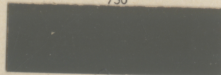
Distribution of Colors

Correct colors in harmony alone do not assure a perfect result in decoration, or even a good result, unless the colors are interestingly distributed over large and small surfaces to gain a sense of balance. In good color arrangement the colors are planned to include both variety and contrast.

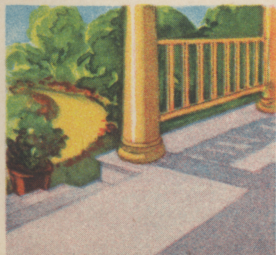
PRESERVATION



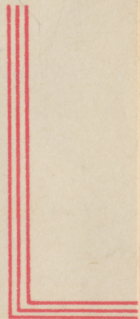
730



733



Porches and steps are too often painted with unsuitable materials. Martin-Senour Porch & Deck Paint is an especially prepared product for the protection of outside porches, floors, steps, boat decks, and all woodwork subjected to severe exposure and hard usage. Porch & Deck Paint spreads easily, dries very hard, penetrates and grips the wood and retains a splendid enamel gloss finish that repeated scrubbing does not injure. It provides maximum preservation over a long period. Porch & Deck Paint is made in six desirable shades.



And there must be some unity, or binding likeness, within the variety, because the mind through the eye is pleased by a sense of order in color arrangement. In theory a perfect color scheme includes all three primary colors . . . red, yellow and blue . . . but all are not equally prominent in value, intensity or area and the distribution of the colors is all-important. The more intense, or bright, the color, the smaller the area for that color should be. Colors used on large surfaces, such as walls and ceilings, should be grayed-off considerably by mixing with white. In placing small areas of bright color, it usually is possible to group them interestingly to avoid a spotty effect. A comparatively small area of bright color will balance a large area of grayed-off or neutralized color. A little dash of bright color adds interest, but too much fatigues the eye.

Positively warm, or cool, color schemes are deliberately created for some rooms, but for the average room a plan will be found best when it establishes a balance between warm and cool colors, as well as between active and passive designs on furniture, rugs, drapery and architectural surfaces as well. When you strike such a balance the room is neither too warm, too cool nor so neutral and drab as to be cheerless and uninteresting.

Decorative Service Department , , , , , , , , , ,

In using color combinations the advice of experts is often desired. As a convenience to users of their Perfect Paint Products, The Martin-Senour Co. maintains a Decorative Service Department. The Decorative Service Department stands ready at all times to offer helpful suggestions to the decorator. Through it, the users of Martin-Senour products are given the advantage of years of practical experience in the art of decorating. Suggestive color schemes and instructive data are gladly prepared to meet the requirements of the user.

Color Harmony Chart

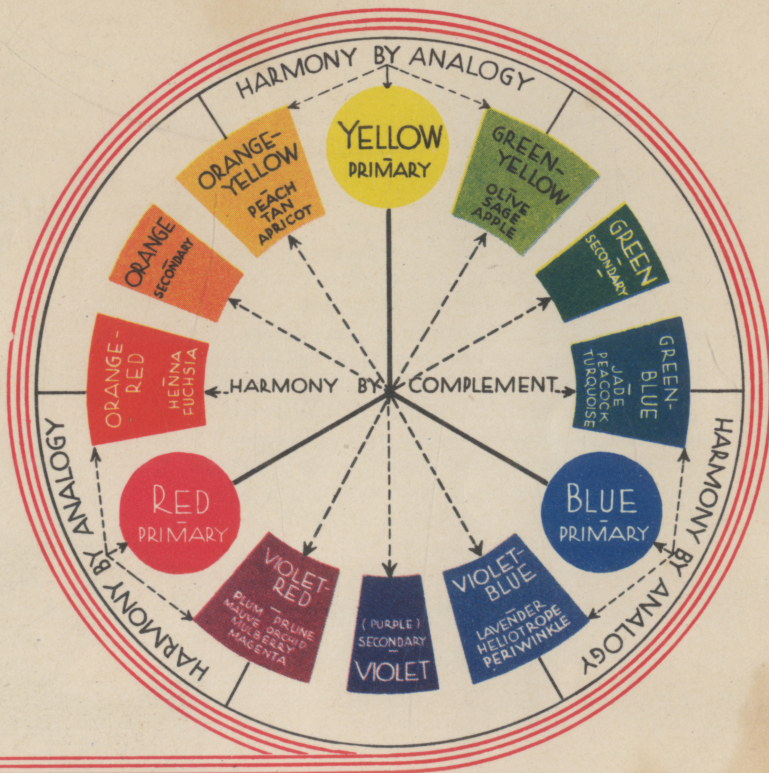
Here you have a quick and ready reference for finding the harmonizing color to go with any other color you have in mind. The three primary colors . . . red, yellow and blue are in perfect harmony and may be used together in their brilliant intensities, but usually two of the three are used after graying them off by mixing with white for the large wall surfaces, and only the third primary is used in bright intensity and on small areas.

The three secondary colors . . . orange, green and violet are in perfect harmony and may be used together (usually mixed with white.)

Harmony by Complement is gained by using any of the colors directly opposite each other in the circle.

Harmony by Analogy is employed by using a primary color (red, yellow or blue) with any of the colors on either side, up to and including the secondary colors on both sides.

Dominant Harmony of Self-Tones, that is, tints and shades of any single color is not shown by this chart.



The Martin-Senour Company has been making paint products of outstanding quality since 1884, which have built for them a nation-wide reputation as Standards of Comparison. There is a Martin-Senour Perfect Paint Product for every surface, all of which are best suited to the specific purpose for which they are prepared. Thus, no matter what your painting or decorating need may be, you are assured through the Martin-Senour dealer of practicing true paint economy.

Your Martin-Senour Dealer Agent has been selected as a reputable concern having a practical and useful knowledge of painting and decorating products. This dealer is in a position to offer information about materials, methods and tools, and if you will discuss the nature of the decorating work you have in mind, you will find the dealer only too willing to be of service. Also ask about the names and reputations of good dependable painters whom you may want to handle some of your work. The dealer is then in a position to cheerfully extend the service of which he is capable.

The MARTIN-SENOUR Co.

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